

We must look back for a moment to our good friend Matthew Locke; as I omitted to give you a specimen of his work from his last so-called English opera of *Psyche* – which is characteristically English in style and shows his capacity for presenting a vocal movement in satisfying form. And I have a last word to say of his enterprise and experiment in the direction of chromatic harmonies and energetic expression; which anticipated Purcell's wonderful development in the same direction. see over for music to *Macbeth*.

We have discussed also Pelham Humphrey, who was, with Locke, one of the forerunners of the singular outburst of English Music in the latter half of the seventeenth century; and would no doubt have produced something more important than he did if he had not died in 1674 at the early age of 28. There were some other choirboys of the same standing as Humphrey who became composers of mark. The best of them was John Blow who was

Mention should also be made of the famous music to Sir W Davenant's version of Macbeth, which has been attributed to both Locke and Purcell which made its appearance in 1672. Purcell would then have been only 14 years old so it seems unlikely that it was by him. And it is likely that it is by Locke.

a year younger - born in 1648. He was a choirboy at the Chapel Royal at the same time with Humphrey and was appointed organist of Westminster Abbey in 1669 and became a conspicuous figure amongst the composers and organists of the time – and to him I shall have to refer again. There was also Michael Wise who was a choirboy with them, and became organist of Salisbury Cathedral, and also of St Paul's, and a composer of the Restoration type of Church Anthem; and was killed in the streets of Salisbury in a scuffle of some sort in 1687.

It was among a later generation of choirboys that the extraordinary genius Henry Purcell made his appearance. He was born in Westminster in 1658. His father Thomas Purcell was a gentleman of the Chapel Royal – so that music was a tradition in the family. Of the chronology of his earlier works it is impossible to speak with certainty and the dates frequently given in print are, most of them, piteously wrong. The earliest printed compositions of his that I know are in Playford's second set of Ayres and Dialogues, which was

printed in 1679. In which occurs the Ode on the Death of Locke as the last number of this collection. It is certain he began to write incidental music to plays among the first of his musical activities, and we can identify two of those plays as the Virtuous Wife and Theodosius which were acted in 1680. The familiar legend(?) about his famous little opera having been written for Mr Isaias Priest's boarding school for young ladies in 1680 is hopelessly mythical. It was probably written between 1688 and 1690 and not for a young ladies seminary at all. Purcell is said to have had his musical education from Pelham Humphrey and Blow of the earlier group of choirboys; and from Captain Cooke from the pre-commonwealth generation(?). He is held to have been appointed organist of Westminster Abbey in 1680. Blow having vacated(?) He was made organist of the Chapel Royal in 1682. He soon began writing Church Music. Choirs improved and his opportunities improved with them. Notice earlier stages. P.45